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BALTIMORE, MARYLAND

E. RUEFFER'S EDITION

# Zither Music

A COLLECTION OF Solos and Club Pieces

NEW YORK:  
PUBLISHED BY ERNST RUEFFER, 109 FIRST AVE.

Organization March, ( <i>Easy and catchy</i> ). . . . . E. Rueffer.	30
The same for 2 Zithers. 45 cts. 3 Ziths. 60 cts. & Bass Zither.	75
The same with 2 Mandolins, (or Violin) & Guitar. . . . .	1.25
The same with 1 Flute, 1 Cello & 1 Piano, (ad lib.) . . . . .	1.60
The Merry Blacksmiths Daughter, ( <i>Gavotte</i> ) . . . . .	30
The same for 2 Ziths. 50 cts. & Bass Zith. . . . .	70
The same with 2 Mandolins (or Violin) & Guitar. . . . .	1.15
The same with 1 Flute, 1 Cello & 1 Piano. . . . .	1.60
The same for Zither & Piano. . . . .	50
Cavatina, by Joachim Raff, Op. 85. arr. by E. Rueffer. . . . .	30
The same for 2 Ziths. 50 cts. & Bass Zith. . . . .	70
The same with 2 Mandolins (or Violin) & Guitar. . . . .	1.15
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.) . . . . .	1.60
The same for Zither & Piano. . . . .	50
Alice Romance, <i>Concert Fantasie</i> , . . . . . E. Rueffer.	50
The Muotathaler, <i>Laendler</i> , . . . . . A. Egli.	30
Graziella, <i>Caprice, Fantastique</i> , . . . . . Otto Hackh.	50
Baby Polka, ( <i>Matrimonial Joy</i> ). . . . . E. Rueffer.	30
(Introducing <i>Baby Cry, Clap, Cuckoo Cry</i> etc.)	
The same for 2 Ziths. 50 cts. 3 Ziths. 70 cts. & Bass Zither.	90
The same with 2 Mandolins (or Violin) & Guitar. . . . .	1.35
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.) . . . . .	1.75
Forest Flower, ( <i>Wald Bluemerl</i> ) <i>Waltz</i> , . . . . . E. Rueffer.	30
The same for 2 Zithers 50 cts. & Bass Zither. . . . .	70
The same with 2 Mandolins (or Violin) & Guitar. . . . .	1.15
The same with 1 Flute, 1 Cello & 1 Piano (ad lib) . . . . .	1.60
The same for Zither & Piano. . . . .	50
Grief and Joy, <i>Romance</i> , . . . . . I. Becker.	30
Cupids Whisper, <i>Concert Reverie</i> , . . . . . E. Rueffer.	50
American Eagle March, ( <i>A Star Hit</i> ), . . . . . J.G. Boehme.	30
The same for 2 Zithers 50 cts. & Bass Zither. . . . .	70
The same with 2 Mandolins (or Violin) & Guitar. . . . .	1.35
The same with 1 Flute, 1 Cello & 1 Piano (ad lib.) . . . . .	1.75
The same for Zither & Piano. . . . .	50
Gipsy March, ( <i>Two Step</i> ), 25¢ for 2 Ziths. 40¢ & Bass Zith.	50
The same with 2 Mandolins (or Violin) & Guitar. . . . .	90
The same with 1 Flute, 1 Cello & Piano (ad lib) . . . . .	1.40
The same for Zither & Piano. . . . .	40

Greeting to Munich <i>Waltz</i> . . . . . E. Rueffer.	30
The same for 2 Zithers 50 cts. & Bass Zither. . . . .	70
The same with 2 Mandolins (or Violin) & Guitar . . . . .	1.20
The same with 1 Flute, 1 Cello & Piano (ad lib) . . . . .	1.60
The same for 1 Zither & Piano 50 cts. 2 Zithers & Piano.	70
March to the "Holy Grail" from the Grand Opera "Parsifal" by Richard Wagner. arr. by E. Rueffer . . . . .	40
The same for 2 Zithers 70 cts. with Bass Zither . . . . .	90
The same with 2 Mandolins (or Violin) & 1 Guitar . . . . .	1.50
The same with 1 Flute, 1 Cello & 1 Piano Acc. . . . .	2.00
The same for 1 Zither & Piano 70 cts. 2 Zithers & Piano. . . . .	90
Heimweh, ( <i>Longing for Home</i> .) by A. Jungmann. arr. by E. Rueffer . . . . .	30
Jolly Pickanninies, <i>Cake Walk &amp; Two Step</i> . E. Rueffer . . . . .	30
The same for 2 Zithers 50 cts. with Bass Zither. . . . .	70
The same with 2 Mandolins (or Violin) & 1 Guitar . . . . .	1.30
The same with 1 Flute, 1 Cello & Piano Acc. . . . .	1.70
The same for 1 Zither & Piano 50 cts. 2 Zithers & Piano . . . . .	70
Maiden's Prayer, ( <i>Gebet einer Jungfrau</i> ) arr. by E. Rueffer. . . . .	30
Menuett, by Paderewski. arr. by E. Rueffer. . . . .	30

# The Maiden's Prayer.

Gebet einer Jungfrau.

THEKLA BADARZEWSKA.

arr. by E. Rueffer.

Andante con espressione.

ZITHER.

First system of musical notation for Zither. It consists of two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains the melody with dynamic markings *p*, *f*, *d*, and *p*. The lower staff provides harmonic accompaniment.

Second system of musical notation, featuring a piano part. It consists of two staves in 3/4 time with a key signature of one sharp. The upper staff contains the melody with triplets and dynamic markings. The lower staff provides harmonic accompaniment.

Andante con espressione.

Third system of musical notation, featuring a piano part. It consists of two staves in 3/4 time with a key signature of one sharp. The upper staff contains the melody with a *ritard.* marking and a *12 fret* instruction. The lower staff provides harmonic accompaniment.

Fourth system of musical notation, featuring a guitar part. It consists of two staves in 3/4 time with a key signature of one sharp. The upper staff contains the melody with fretting instructions: *Flageoletöne.*, *p 7D 5D 7a*, *d 4 fret. 7a 7a 5D g 4 fret.*, *7D 7a 5a a 4 fret. 7a 5a 4D*. The lower staff provides harmonic accompaniment.

Fifth system of musical notation, featuring a guitar part. It consists of two staves in 3/4 time with a key signature of one sharp. The upper staff contains the melody with fretting instructions: *7D 5D 7a 4D 7a 7a 5D 84 7D 7a 5a 7D 4D 5a*. The lower staff provides harmonic accompaniment and includes a *ritard.* marking.

Andante con espressione.

Sixth system of musical notation, featuring a piano part. It consists of two staves in 3/4 time with a key signature of one sharp. The upper staff contains the melody with triplets and dynamic markings. The lower staff provides harmonic accompaniment.

First system of a piano score. The right hand features a complex melodic line with numerous triplets and slurs. The left hand provides a steady accompaniment with chords and single notes. Dynamics range from *p* to *f*.

Andante con espressione.

Second system of the piano score. It begins with a *ritard.* marking. The right hand continues with triplet patterns. The left hand has a more active accompaniment. Dynamics include *p*, *f*, and *p*. A *C* time signature change is visible at the end of the system.

C und G String marcato

Third system of the piano score, featuring a *C und G String marcato* instruction. The right hand has a melodic line with slurs and accents. The left hand accompaniment is rhythmic and consistent.

Andante con espressione.

Fourth system of the piano score, starting with a *ritardando* marking. The right hand has a melodic line with slurs. The left hand accompaniment is steady. Dynamics range from *p* to *f*. A *C* time signature change is at the end.

Moderato.

Fifth system of the piano score, marked *Moderato*. The right hand features a complex melodic line with many triplets and slurs. The left hand accompaniment is rhythmic. Dynamics range from *mf* to *f*.

Sixth system of the piano score, featuring a *ritard.* marking and a *Cadenza* section. The right hand has a melodic line with slurs and triplets. The left hand accompaniment is steady. Dynamics include *f* and *p*. A *C* time signature change is at the end.